



Rewarding Learning

ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
January 2011

Centre Number

71	
----	--

Candidate Number

--

## Music

### Assessment Unit AS 2: Part 2

*assessing*

### Written Examination

[AU122]



MONDAY 10 JANUARY, AFTERNOON

#### TIME

1 hour 15 minutes.

#### INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number in the spaces provided at the top of this page.

Write your answers in the spaces provided in this question paper.

Answer **two** questions.

Answer **Section A** on the compulsory Area of Study **and** one other question in **Section B** on your chosen Area of Study.

#### INFORMATION FOR CANDIDATES

The total mark for this paper is 54, including a maximum of 3 marks for quality of written communication in your chosen area of study question.

You are provided with an insert for use with **Question 1** in this paper.

Do **not** write your answers on this insert.

All questions carry equal marks, i.e. 27 marks for each question.



For Examiner's use only

Question Number	Marks
Section A	
1	
Section B	
2	
3	
4	

<b>Total Marks</b>	
--------------------	--

**Section A**

Examiner Only	
Marks	Remark

**1 Compulsory area of study: Music for Orchestra, 1700–1900**

**Haydn: Symphony No. 94 in G major, second movement,  
Bars 107–156**

Answer **all** the following questions using the score provided.

**(a)** What is the overall form of this movement?

\_\_\_\_\_ [1]

**(b)** Which section of the movement is shown in this score?

\_\_\_\_\_ [1]

**(c)** During which period was this work composed?

\_\_\_\_\_ [1]

**(d)** Identify the tonality at the opening of this extract.

\_\_\_\_\_ [1]

**(e)** Describe in detail the presentation of the theme and its accompaniment in Bars 107–114.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ [5]

(f) Identify **three** new features of the melody in Bars 115–130.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_ [3]

(g) Identify the key and cadence in Bars 121–122.

Key \_\_\_\_\_

Cadence \_\_\_\_\_ [2]

(h) Identify the chord in each of the following Bars.

- (i) Bar 140 beat 2 \_\_\_\_\_
- (ii) Bar 142 beat 2 \_\_\_\_\_
- (iii) Bar 145 \_\_\_\_\_ [6]

(i) (i) Identify bars in which there is an example of a tonic pedal.

Begins in Bar \_\_\_\_\_ Ends in Bar \_\_\_\_\_ [2]

(ii) Name **one** instrument playing this pedal.

\_\_\_\_\_ [1]

(j) What is the musical term for the section of the movement in Bars 139–156?

\_\_\_\_\_ [1]

(k) Comment on the final appearance of the original melody in these bars.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ [3]

Examiner Only	
Marks	Remark

## Section B

Answer **one** question on your chosen Area of Study.

Examiner Only

Marks Remark

### Optional Areas of Study

#### Chamber Music, 1750–1830

- 2 (a) Comment on the various roles of the piano in chamber music of the period 1750–1830. Refer to specific examples to illustrate your answer.

or

- (b) Outline the main characteristics of Mozart’s chamber music. Refer to specific examples to illustrate your answer.

#### Music for Solo Piano, 1825–1890

- 3 (a) Choose and comment on **three** pieces composed between 1825 and 1890, **one** to illustrate each of the following types of piano music.

nocturne      étude      sonata

or

- (b) Comment on character pieces in Schumann’s piano music repertoire. Refer to specific examples to illustrate your answer.

#### The Musical, 1900 to Today

- 4 (a) Comment on the contribution made by Rodgers and Hammerstein to the musical. Illustrate your answer by referring to specific musical examples.

or

- (b) Comment on songs from a range of musicals in which composers have communicated emotion effectively.



















---

**THIS IS THE END OF THE QUESTION PAPER**

---





Permission to reproduce all copyright material has been applied for.  
In some cases, efforts to contact copyright holders may have been unsuccessful and CCEA  
will be happy to rectify any omissions of acknowledgement in future if notified.



AS 2: PART 2 JANUARY 2011

For use with Question 1

Musical score for measures 107-110. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (C)), Trumpet (Tr. (C)), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part starts at measure 107 with a dynamic of *f* and includes an *[a2]* marking. The Oboe and Bassoon parts also have *f* dynamics and *[a2]* markings. The Cor Anglais and Trumpet parts have *ff* dynamics. The Timpani part has a *f* dynamic. The Violin I part has a *ff* dynamic and includes a sixteenth-note figure with a *6* marking. The Violin II, Viola, and Violoncello parts have *f* dynamics. The Contrabass part has a *f* dynamic. The score is written in 2/4 time and features a variety of rhythmic patterns and dynamics.



Musical score for measures 111-114. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (C)), Trumpet (Tr. (C)), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part starts at measure 111 with a dynamic of *f* and includes a triplet marking (*3*). The Oboe part has a *f* dynamic and includes a triplet marking (*3*). The Bassoon part has a *f* dynamic. The Cor Anglais and Trumpet parts have *f* dynamics. The Timpani part has a *f* dynamic. The Violin I part has a *ff* dynamic and includes a sixteenth-note figure with a *6* marking. The Violin II, Viola, and Violoncello parts have *f* dynamics. The Contrabass part has a *f* dynamic. The score is written in 2/4 time and features a variety of rhythmic patterns and dynamics.

115

Fl.

Ob.

Fg. [Solo] *p* *ten.*

Cor. (C)

Tr. (C)

Timp.

VI. I *pianissimo e dolce* *p*

VI. II *p*

Vla. *p* *ten.*

Vc. *p* *ten.*

Cb. *p* *ten.*

123

Fl.

Ob.

Fg. [1.]

Cor. (C)

Tr. (C)

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

131

Fl. *f*

Ob. *f*

Fg. [a2]

Cor. (C) *f*

Tr. (C) *f*

Timp. *f*

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

*ten*

*ten*

6

6



137

Fl.

Ob.

Fg.

Cor. (C)

Tr. (C)

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

143

Fl. *[Solo]*

Ob. *p* *ten.* *ten.* *pp*

Fg. *p* *pp*

Cor. (C) *pp*

Tr. (C)

Timp. *pp*

VI. I *p* *[pp]*

VI. II *p* *[pp]*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

150

Fl. 1. *[pp]*

Ob. 1. *ten.* *ten.* *pp*

Fg. 1. *ten.* *ten.* *pp*

Cor. (C) *pp*

Tr. (C)

Timp.

VI. I *pp*

VI. II *pp*

Vla.

Vc.

Cb.